

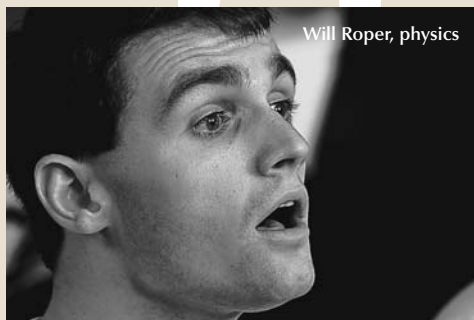
College of Architecture
special edition music newsletter 2001

classical *vocal*
percussion
a world of music
jazz *marching band*
SIC *instrumental*
orchestra *symphonic band*
small ensemble
chamber choir
chorale



As the Music Department is an integral part of the College of Architecture at Georgia Tech, we believe that it is timely for us to provide an update on the progress of the Department for all alumni who were engaged in music activities during their student years. This is the purpose of this special edition of the College newsletter. As you can see in the lead article, music has a long and impressive history at Tech. Beginning in 1908 (coincidentally, the same year as Tech admitted its first class of architecture students), music has been a continuously growing opportunity for students throughout the Institute.

In 1991, one year prior to my coming to Georgia Tech, the Music Department was relocated from the former College of Sciences and Liberal Studies to the College of Architecture as a part of a larger institutional reorganization of the university. As Tech does not have a school or college of fine arts, it was natural that the Department would reside in a college that embraces the arts within its mission and most closely resembles a fine arts curriculum.



Since that time, three objectives have guided the Department's development in the College:

- 1. rebuilding and expanding its faculty base, as well as its curricula;*
- 2. strengthening its importance within the academic mission of Tech; and*
- 3. responding positively to increasing student demand.*

Accordingly, the past ten years have witnessed significant growth in the depth and breadth of the music curricula, and in the number of Tech students participating in the Marching Band, the Concert, Pep Band, the Jazz ensemble I and II, the Music Technology Program, the Orchestra, the Percussion Program, the Symphonic Band, the Chamber Choir, the Chorale, the Men's Glee Club, and the various courses the Department offers. Presently, we have nearly 1,000 Tech students each semester participating in one or more of these musical opportunities, students with majors throughout the six colleges at Tech: Architecture, Computing, Engineering, Ivan Allen College of Liberal Arts, Management, and Sciences. The numbers have grown each and every year.

music

We expect this trend to continue. We know, for example, that approximately 50 percent of the students entering Tech have had some musical experience prior to their admission. We also know that the retention rate and the resulting graduation rate are higher for Tech students who have taken at least one music course during their studies here. Most importantly, we know from studies and first-hand knowledge that music enlarges the diversity and cultural richness of the Institute and the campus community itself.

However, as we look to the next decade of music at Tech, we see that much remains to be done and that we face many challenges. The most important of these lie in expanding the resources of the Department—specifically the addition of faculty, space, and facilities—and student financial support. In order to meet these challenges, we need those Tech alumni who participated in music to re-engage themselves with the Department; hence this special edition of the newsletter.

We hope you enjoy reading about the exciting developments of the Music Department and we welcome your interest, engagement, and support. We will continue to keep you informed.

Sincerely,

Thomas D. Galloway, Ph.D., AICP
Dean and Professor

History of the Music Program

1908 A group of fourteen students, led by Robert “Biddy” Bidez, a textile major from Mobile, Alabama, forms the Georgia Tech Band. Also, the Men’s Glee Club is formed.



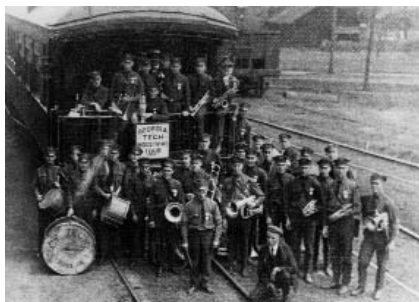
Georgia Tech Band c. 1909

1912 M.A. “Mike” Greenblatt becomes Tech’s first professional bandleader. Greenblatt made the first arrangement and score of “Ramblin’ Wreck” as a handwritten manuscript. The song was sung to the Scottish tune, “Son of a Gambolier.” Billy Walthall, a member of the first four-year graduating class, wrote the lyrics.

1914 Frank Roman becomes band director.

1918 The Georgia Tech Band Club is chartered.

1919 Frank Roman adapts and copyrights “Ramblin’ Wreck.” This musical version continues to be popular today.



Georgia Tech Band c. 1921

1923 Kappa Kappa Psi, Iota Chapter, a national honorary band fraternity, is founded.

1925 The Columbia Gramophone Company puts a recording of Tech songs made by the Georgia Tech Band and Men’s Glee Club on sale. Georgia Tech becomes the first college in the South to have its songs recorded.

1929 Major A. J. Garing, a member of the John Phillip Sousa Band, becomes band director.

1931 Mr. Granath’s “Alma Mater” and Frank Roman’s “Up with the White and Gold” are copyrighted.

1946 Ben Logan Sisk is appointed band director.

1949-51 The Men’s Glee Club performs at Army and Air Force bases throughout Europe.

1954 Trombonist Teresa Thomas and flutist Paula Stevenson, two of the nine female students registered at Georgia Tech, become the first female members of the band.

1955 The Men’s Glee Club travels to Greenland, Bermuda, Newfoundland, and Europe.

1957 Freshman Glee Club is formed and practices at the YMCA.

1963-74 The Music Department, under the leadership of Ben Logan Sisk, is created under Tech’s General College with the intention of bringing institutional support to the band and the glee club. For the first time, academic credit is given for participation in the band. The first permanent home of the Band is established at the old Church of God building on the corner of Hemphill and First Streets.

1969 Jerry Black becomes director of the Men’s Glee Club.

1973 Epsilon Theta chapter of Tau Beta Sigma, a national honorary band sorority, is founded to complement the Iota chapter of Kappa Kappa Psi.

1974 Tech Women’s Chorale formed.

1975 Edward Bridges is appointed band director and Ken Durham becomes assistant director. The Men’s Glee Club and Women’s Chorale merge to form the Chorale.

1976 The Music Department is assigned to the College of Sciences & Liberal Studies. Ken Durham is appointed band director with Don Eubanks as assistant director. Gregory Colson becomes assistant professor and director of Choral Activities.



Gregory Colson

1977 The Georgia Tech Jazz Ensemble is founded under the direction of Douglas Richards.

1978 Gregory Colson becomes head of the Music Department and associate professor.

1979 Ron Mendola is appointed director of the Jazz Ensemble.

1983 James “Bucky” Johnson hired as Tech’s first fulltime director of Bands.

1985 A new course, Introduction to Synthesized Computer Music, is added to curriculum. The Wind Ensemble is created and later evolves into the Symphonic Band.

1987 The Georgia Tech Orchestra forms as a string ensemble coached by Ron Mendola.

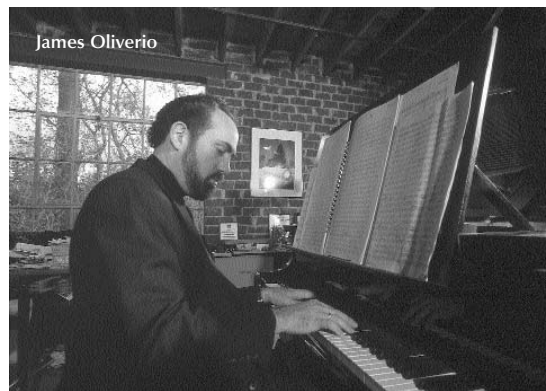
1988 A music history course is added to curriculum. Carlisle Dent is hired as assistant director.

1989 The Georgia Tech Orchestra combines with Georgia State’s string, woodwind, and brass program to create a University Orchestra at GSU.

1991 The Music Department relocates to the College of Architecture, providing opportunities for collaboration with artists and media groups.

1992 The dean of the College of Architecture appoints Bucky Johnson chair of Music Department; Andrea Strauss is hired to assist with the band program and teach music theory courses.

1993 The Electrical Engineering Study Abroad Program at Oxford, England, begins to offer a music history course. The Georgia Tech Chamber Orchestra is founded with twelve string players under the direction of Ron Mendola. The Music Department hires first its composer-in-residence, James Oliverio.



James Oliverio

1995 Certificate in Music is established. Chris Moore is hired as assistant band director and Percussion Ensemble director. Music Technology, allies with Music Ensembles, plays a significant role at the Inauguration of President Clough.

1996 The DrumsTechs Electronic Percussion Ensemble is formed. Orchestra adds woodwinds, brass, and percussion.



The Orchestra and Symphonic Band play at the Inauguration of President Clough.

1997 William “Doc” Caldwell is hired as associate professor and director of Choral Activities. Men’s Glee Club reorganized.

1998 Music Minor is created. Chamber Choir is founded. Clark Ashton, sculptor-in-residence for the College of Architecture and the School of Mechanical Engineering, and James Oliverio collaborate on the premiere performance of “Dreamers, then, Remembering, Open the Sky” for the annual Arts in the Village Festival.

2000 Peter Ciaschini (violin), Sam Skelton (reeds), and Max Kleinsteinuber (clarinet and piano) join the Music Department as orchestra, jazz, and music minor adjunct faculty.

2001 The Marching and Symphonic Bands performed in Dublin, Ireland, during the St. Patrick’s Day Celebration. The Symphonic Band’s concert was in collaboration with the Dublin Institute of Technology. Music Recording and Mixing, Music and Sound Design, and the Electronic Percussion Studio/Ensemble courses are added.

Georgia Tech's Performing Ensembles Keep Students Connected

Even at a highly technological institute, such as Georgia Tech, the musical impulse is too strong to deny. Hundreds of students each semester participate in one or more of the Institute's Music Programs.

Under the leadership of James "Bucky" Johnson, the Music Program offers a variety of vocal and instrumental ensembles as well as classroom opportunities. "Membership in an ensemble provides students with the supportive elements that make a successful academic career," said Johnson. "The Music Program offers diverse experiences, positive social interactions, and confidence-building environments through team and individual efforts."

Although the curriculum at Georgia Tech leaves little free time, more than nine hundred students each semester manage to make the time to practice and perform. "A lot of people are dedicated to just getting a degree—nothing more, nothing less," said John McSwain, a management major and music minor. "Other people are strictly devoted to the arts. I'm somewhere in the middle. I want to say that I went through school and maintained my humanity as well."

Instrumental Ensembles



Matt Wiggins, electrical engineering

Jazz

Some students participate in Georgia Tech's music program to relieve the stress of a rigorous academic life. Matt Wiggins, an electrical engineering major, blows off steam as a saxophonist in the Jazz Ensemble. "Georgia Tech is particularly tough in its academic standards and sometimes it is difficult to keep up. It's a huge competition. Music has helped me to maintain my 3.7 grade point average."

The jazz program, under the direction of professors Ron Mendola and Sam Skelton, was established at Tech in 1977. This popular program now supports two large ensembles each with a complement of four trumpets, four trombones, five saxophones, and four rhythm pieces. Jazz program students enjoy a high level of professional practices and experiences. Each year, the students record at an Atlanta digital recording studio. In the past few years they have also benefited from master classes with Maynard Ferguson and his entire band, as well as with Arturo Sandoval. One of Matt's most memorable experiences with the Jazz Ensemble was talking to Maynard Ferguson. "He played for us and then we sat down on stage with him and talked to him face to face," Matt said. "He talked to us about the energy of the music and how to make it mean something more than just notes. It was incredible."

This fall, the jazz program performed with recording artist and jazz vocalist, Diane Schuur. "I want these young men and women to know what it's like to play at the highest level possible," said Mendola. "It may seem that such a goal is just about the music, but it's also about personal growth and maturity, and about developing that rare confidence that allows you to perform in front of hundreds or even thousands of people."

Marching Band, Concert Band, and Pep Bands

The Marching Band, one of the most well known musical organizations at Tech, consists of approximately 300 members representing every degree major at the Institute. The band performs at all home football games, select away games, post-season bowl games, and band exhibitions during the fall season.

In the spring semester, many of the Marching Band members participate in the Concert Band and Basketball Pep Bands. The Concert Band gives the students an opportunity to expand their musical interests by rehearsing and performing some of the best wind literature available. Participation in the Pep Bands is a way for students to show their school spirit and continue performing and traveling.



John McSwain, management

Last March, Georgia Tech's Marching and Symphonic bands traveled to Ireland to take part in the St. Patrick's Day celebration. "The idea behind the trip was to provide a reward for these students and get them some exposure internationally," Director Bucky Johnson said. "Whenever you travel together, you become a lot closer. The closer our bands are as a group, the better they perform together."

John McSwain, a management major, music minor, and member of the Marching Band, said his saxophone "Monique" is not just a piece of metal. "She helps me translate my feelings and emotions in ways that words, homework assignments, and exams cannot."

Playing in a musical group like Georgia Tech's Marching Band helps students, like John, adjust to campus life. When John first came to campus, he wasn't sure about how he felt about being at Georgia Tech. It wasn't until he joined the Marching Band that he began to settle in. "The first time we played 'White and Gold,' all 300 of us, in the rehearsal hall, it hit home for me and I began to feel, for the first time, that I fit in."



Alexander Powell, computer science, and Jason Kunberger, management

Music Technology Program

The Music Technology Program conducts research incorporating electronic music, psychoacoustics, and computer audio interfaces. It also creates innovative approaches to integrating music and audio with new media.

Tech student Alexander Powell found the perfect place in the Music Technology Program to integrate his love of music with his love of computer science. "I approach music technically as well as creatively," said Powell, computer science major, music minor, and member of the Music Technology Program. "And this helps me a lot in my academic studies because I can take the same approach with my major. I like a workout for both sides of the brain. The reason I came to Georgia Tech is because Tech approaches music differently than other universities do. In most other universities, music is not approached technically at all."

The Music Technology Program is located in two high tech labs that contain high-end audio and multimedia workstations, synthesizers, and multi-track tape machines for composition and sound design. "Using this technology, students get hands-on experience with many of the major applications for creating audio art," said Chris Moore, Music Technology Program coordinator. Students are also exposed to courses in Integrating Music and Multimedia, Music Interface Design, and Sound Recording and Mixing.

Orchestra

Eight years ago, undergraduate violinist Victor Chou and eleven other string players asked the Music Department to provide their informal group with a conductor. The call for help was heard, and the group quickly began to grow in numbers. This fall, membership in the Georgia Tech Symphony Orchestra topped ninety-five: woodwinds, brass, strings, and percussionists.

Violinist Peter Ciaschini, concertmaster of the Atlanta and Sante Fe Opera Orchestras, conducts string sectional rehearsals, working on pitch and bowing. Meanwhile, Ron Mendola works with the brass section and instructor Max Kleinsteuber works with the woodwind section.

Several times each year, the Music Department hosts master classes for Georgia Tech students. In these unique workshops, symphony members work directly with internationally renowned artists appearing in the Ferst Theatre season. Last year's master classes were conducted by cellist Yo Yo Ma and violinist Midori.

"Yo Yo Ma and Midori are world-class artists and have a proven commitment to students of music," said Mendola. "Imagine the moment when Richard Bowen, one of our cellists, was invited to play Yo Yo Ma's cello, an Italian masterpiece worth millions of dollars. Or the astonishment of three of our violinists who first played in Midori's master class, and then received a letter from her—an individual assessment of their skills. She even included a phone number if any of them wished to discuss specific ways they might improve their playing. Often, a young player blossoms through the sincere interest of mentors and moments such as these."

This fall, the orchestra's concerts feature Bernstein's "Symphonic Dances" from West Side Story, a tour de force for any orchestra, and Ferde Grofé's colorful and virtuosic "Grand Canyon Suite."



Assistant Band Director Chris Moore and Jason Kunberger, management



Richard Bowen, chemical engineering, and Professor Ron Mendola

Percussion

"The Percussion Program is not just about music," said Jason Kunberger, management major, music minor, and member of the Percussion Program. "It's about a combination of music, technology, and dramatics."

Currently, the Percussion Program has four major percussion groups and several small start-up student ensembles. One of the more unique ensembles is the DrumsTechs Electronic Percussion Ensemble. This group fuses aural and visual entertainment.

"It is the intent of the ensemble to give a uniquely creative twist on the typical ensemble performance," said Chris Moore, Percussion Program coordinator. "Virtually any surface becomes the canvas from which the performers paint aural images with electronically controlled percussion interfaces. These timbres, combined with performance-controlled visuals, create a diverse multi-media environment."

Other ensembles to keep an ear out for are the 1999 College Class World Champion Indoor Performance Ensemble, the Concert Percussion Ensemble, and of course, the "Yellow Jacket" Drumline.

In addition to performing, students have had the opportunity to interact and collaborate with world-renowned percussion artists such as Paul Wertico of the Pat Metheny Group, Roy Wooten of Bela Fleck and the Flecktones, and Sonny Emory from Earth, Wind, and Fire.

"It's great when someone who has succeeded in the music business comes to speak with us," Kunberger said. "When Roy Wooten came, he talked to us about drumming technology. Originally he was going to be with us for half an hour, but he ended up staying for three hours. He seemed as interested in speaking with us as we were with him because we were doing things that he had already done but in a different way and even a few things he hadn't thought of yet. It was a great interaction."

"I don't think I would be at Georgia Tech if it weren't for the music program," said Kunberger. "It is extremely important to me that it's here and I think I can safely speak for the other music students too."

Small Ensembles



Kurt Faussett, architecture; Richard Bowen, chemical engineering; Kriangsiri "Toppy" Malasri, aerospace engineering; Melody Liu, international affairs, and Elizabeth Dawson, management.

One of Georgia Tech's many small ensembles is the Georgia Tech Quintet, affectionately known as "The UN Quintet." The UN Quintet was formed this past year by a group of enterprising second-year students. The quintet boasts five talented musicians from four ethnic groups. While they come from different backgrounds, the students are united in their passion for music and in their common ties to Georgia Tech. "We're pretty well represented racially and by gender, and we're well represented by majors and schools," said Melody Liu, a Chinese violinist with the quintet who studies international affairs at Georgia Tech. Other members of the quintet include Kriangsiri "Toppy" Malasri, an Indonesian violinist who studies aerospace engineering; Elizabeth Dawson, a caucasian violinist in management; Richard Bowen, an African American cellist studying chemical engineering; and Kurt Fausset, a Caucasian student in architecture who plays the string bass.

Over the past decade, numerous musical ensembles have been formed. These include string quartets, brass quintets, woodwind quintets, saxophone quartets, jazz quartets, midi-ensembles, clarinet quartets, trumpet quartets, tuba ensembles, and percussion ensembles. Professors Andrea Strauss, Ron Mendola, Max Kliensteuber, and Chris Moore coach these small groups and even perform in some.

"Playing in a small ensemble is very demanding musically," said Dr. Strauss. "And having faculty participate in making music with students is the epitome of music education."

Symphonic Band

"Symphonic Band is very technical work," said Ashley Hilliard, clarinetist for the Symphonic Band, biology major and music minor, "It's about getting tons and tons of notes together and playing well."

And playing well, they do. The Symphonic Band, under the direction of Andrea Strauss since 1994, has quickly established a reputation for excellence among college bands. Most recently, the group was invited to perform for the upcoming College Band Directors' National Association/ National Band Association Southern Division Conference in February 2002. From twenty-two college bands that applied to perform at the conference, the Symphonic Band is one of eight selected. In January 1995, the ensemble was also selected to perform for the Georgia Music Educators' Association annual conference featuring Allen Vizzutti, world-renowned trumpet soloist.

Special performances provide opportunities for band members to travel. "One of my most memorable experiences was our trip to Ireland," said Hilliard. "It was exciting to play there with the Dublin Institute of Technology. The music was



Ben Manning, mechanical engineering

incredible and getting a chance to travel was great. It was the first time I've been out of the South."

Band Director Andrea Strauss knows the value of exposing her students to new experiences. "We want to provide as many opportunities for enrichment as we can. I particularly want our students to experience the exchange that occurs between composer and musicians and to have the opportunity to work with renowned composers," said Dr. Strauss.

The Symphonic Band has recently commissioned works by Tom Bahler, Brian Balmages, Aldo Forte, and student composer Seyed Safavynia. Tom Bahler, a prolific Broadway producer and composer for film, television, and theater will compose a dramatic tone poem depicting the sounds and structures of the Atlanta skyline. Brian Balmages, a composer-in-residence with FJH Music Company, will compose an overture. Aldo Forte, resident composer of the United States Air Force Heritage of America Band at Langley AFB in Virginia, will compose a suite written specifically for Georgia Tech featuring movements portraying the musical sounds of architecture, mechanical engineering, aerospace engineering, and electrical engineering.

In addition, a premiere arrangement by George Schneider of the third movement from E. Bozza's Clarinet Concerto will feature Max Kleinsteinuber, former clarinetist of the New England Philharmonic.

Vocal Ensembles



Chamber Choir

The Chamber Choir, under the direction of Doc Caldwell, is made up of 34 members who represent some of the finest singers at Georgia Tech. In fact, it is the only auditioned choir on campus. "We audition in small groups so that Dr. Caldwell can hear our ability to blend and make music with others," said Will Roper, Truman Scholar, physics major, math minor, and member of the Chamber Choir. "That, above all else, is of greatest importance in a small choir, and the auditions reflect it. And it's certainly a honor to represent Georgia Tech as one of its voices."

According to Roper, music has provided him an escape from the objective rigors of Tech. "It gives you one hour each day to exercise your soul instead of your mind, and it's these mini-sabbaticals that keep me sane." But the biggest difference that the choir has made in Roper's life is that he met his fiancée, Marti Moore, while singing in it. "I can truly say that the choir has changed my life and for the better. Both Marti and I are graduate students now, but we continue to sing with the Chamber Choir because we couldn't imagine our lives any other way."

On November 11, the Chamber Choir, joined by the Men's Glee Club, performed Saul by Egil Hovland featuring Thomas Galloway, dean of the College of Architecture, as the narrator. The performance was held at Spivey Hall and was recorded by National Public Radio. "I consider Spivey Hall to be a 'Carnegie Hall-South' only much smaller," said Dr. Caldwell. "This was the first Tech ensemble to perform at Spivey. And for a musician, it's a very desirable place to perform."

Chorale

With more than 120 members from all over the world, the Chorale "makes for a real community," according to Elizabeth York, president of the Chorale and an international affairs major. "We have people from award winning choirs to people who can barely read music at all. The stronger members help the ones who don't sing as well, and the atmosphere is a real team effort."

During Spring Break, the Chorale will take its current program on tour, performing in Nashville, Mobile, New Orleans, and Atlanta. "It is an incredible experience to travel with the Chorale and sing in different locations," said York. Although Elizabeth finds performing exciting, she also finds it to be a challenge. "Standing up on stage and performing is daunting, but singing in the Georgia Tech Chorale has given me courage to know that I can do that. It has taught me how to cooperate with a group and it has built my confidence."

Left: Members of Chamber Choir
Below: Members of the Men's Glee Club



Men's Glee Club

The Men's Glee Club, one of Tech's oldest student music organizations, was originally formed in 1908. Today, the Men's Glee Club consists of fifty members. "We sing a variety of music from barber shop to classical," said Ira Bragg, computer science major and first tenor in the Men's Glee Club. "Singing solo is fun, but it's the harmonies that I really love."

On November 11, the Men's Glee Club, along with the Chamber Choir, performed at Spivey Hall. The Men's Glee Club commissioned composer Michael Braz of Georgia Southern University to write a new composition titled "That Man is a Success" especially for this concert. "Spivey's one of the best halls in the country to sing in, and it was exciting and really cool to premiere Braz's writing," said Bragg.



Members of the Georgia Tech Chorale

Great Performers

The Music Department is fortunate to have a dynamic and experienced faculty.

William “Doc” Caldwell

William “Doc” Caldwell, associate professor and director of Choral Activities, began his tenure at Tech in Fall 1997. He teaches more than three hundred students through the Chorale, the Chamber Choir, the Men’s Glee Club, and a music history class. During the summer, he also teaches for the College of Electrical Engineering in the Oxford Study Abroad Program.

“I believe that the appreciation level for music education is on the increase among Tech students,” said Dr. Caldwell. “More and more, we attract students who expect quality musical performances and are willing to work to accomplish that level of expectation. It has become increasingly difficult to accommodate all of our students, given our level of funding and facilities. As a result, I firmly believe that if we expect to sustain our growth, and indeed our quality of instruction and learning, we must improve our funding and facilities for the choral ensembles specifically and for the Music Department in general.”

During his four-year tenure at Georgia Tech, he has been recognized as “Faculty Member of the Year” on two occasions. In 1998-1999, the Student Government Association bestowed that honor on Dr. Caldwell, and in 2000-2001, the Order of Omega recognized him as the “Faculty Member of the Year” in the College of Architecture.

Bucky Johnson

Bucky Johnson, director of bands and chair of the Music Department, is one of the most popular figures on campus and has been a catalyst for change and growth since he came to Georgia Tech in 1983. He helped establish the Music Certificate program in 1995, the Music Minor in 1998, and the annual Masterworks Concerts which became the President’s Concerts. Under his direction, Georgia Tech created the annual Arts in the Village/Spring Festival in 1996.

When Johnson was hired, the Music Department consisted of a marching band of one hundred members, a concert band, a jazz ensemble, and the Chorale. In 1992, Johnson was selected to chair the department, and the program flourished. Now the department boasts a marching band of three hundred, a first class symphonic band, a concert band and full orchestra, two jazz ensembles, a concert choir, and a glee club, along with many classes in history, theory, and music technology. The department serves almost a thousand students per semester.

“I have been amazed at the rapid growth that we have experienced in the last ten years,” Johnson said. “We have added so many ensembles and classes that seem to fill as soon as they are published. Without question, our biggest challenge at this time is to acquire additional appropriate space to handle the demands of the more than nine hundred students that we serve each semester.”

The Yellow Jacket Marching Band has enjoyed significant acclaim under Johnson’s leadership. They were featured at the 2000 Superbowl and over the years have performed in the Gator Bowl, Carquest Bowl, Aloha Bowl, Kick-off Classic, the All American Bowl, and Johnson’s personal favorite, the Citrus Bowl. They have marched at ten marching band exhibitions, performed three times at Disney World, and participated regularly in local parades and in many other Tech related functions.

Concurrent with his position at Tech, Johnson served as the founder and director of the Atlanta Olympic Band, which performed for many prestigious events, including the opening and closing ceremonies of the 1996 Olympic Games, President



Left to Right, bottom row: Andrea Strauss, Chris Moore
Top row: William Caldwell, Bucky Johnson, Ron Mendola

Clinton’s Inaugural Parade, the Southeastern Music Educators’ National Conference, and the Macy’s Thanksgiving Day Parade.

Johnson will retire as of December 31, 2001, but will continue to work part-time as department chair through June 2002. “I am very fortunate to have spent most of my professional life at Tech and I’m most thankful for the many opportunities and challenges that I have enjoyed,” Johnson said.

Max Kleinsteinuber

Max Kleinsteinuber, an Atlanta native, joined the Music Department this fall as music instructor of Clarinet and Piano. Kleinsteinuber is former principal clarinetist of both the New England Philharmonic and the Boston Chamber Ensemble Orchestras. Protégé to Norman Baker of the Atlanta Symphony Orchestra, he studied at the Boston Conservatory of Music and in Europe.

His diverse experience includes solo, orchestral, and chamber music performances, university level teaching of piano and clarinet, independent studio piano teaching in Boston, Cambridge, and Atlanta, recording and studio work for Boston Public Television, cable television, and the motion picture industry. In addition, Max has a background in music administration as the former assistant to the provost at the New England Conservatory of Music.

Ron Mendola

Ron Mendola has been around a while. “When I began here in 1979, I taught sixteen students,” Mendola said. “The Jazz Ensemble was entering only its third year of existence, and the only other musical groups offered were the Chorale and the Band. There was no orchestra and no classroom instruction in music theory, history, or technology.”

Today the orchestra and jazz programs engage more than 135 students per semester and Mendola teaches music history to more than 300 Tech students each year, on campus and in Tech’s Study Abroad Program in Vienna, Paris, and Oxford. He also teaches trumpet for music minor students and coaches brass ensembles within a chamber music program that is growing rapidly.

With all this growth, Mendola is both pleased and concerned. “I’m very happy that the music history courses are packed, that the Orchestra literally fills the rehearsal hall, and that the jazz program takes up two rooms in the building,” said Mendola. “Still we’re turning away more and more students due to our small faculty and limited rehearsal, practice, and classroom space. As a performer and educator, I want to share music with as many students as possible because I know how valuable the experience is.”

As a professional musician, he has performed or conducted for hundreds of popular and Broadway artists, toured as an orchestra director for Columbia Artists’ live concert division, and has written original music and produced stage works for dozens of Fortune 500 companies. “I still reserve a little time to work with one corporate client,” Mendola said. “That client is IBM, for whom I have conducted, written, and produced live talent segments for many years.”

“I’ve enjoyed all twenty-one years of teaching at Tech, and I often hear from alumni who relate how much they value every skill they developed through music, and every musical moment they enjoyed here at Tech,” Mendola said.

Chris Moore

Six years ago, Chris Moore became the assistant band director and Percussion Ensemble director. Today he teaches more than seventy percussion students per semester. In addition to his percussion duties, Moore has recently taken accepted the role of coordinator of Music Technology, a collaborative effort with Georgia Tech’s College of Computing’s Gvu (Graphics, Visualization, and Usability) Audio Lab.

Moore is an active freelance performer, clinician, arranger, composer, and film scorer. He recently served as percussion consultant to Wynton Marsalis on three large works for the Lincoln Center Jazz Orchestra and the New York Philharmonic. Moore is also coordinator of the Turner Field Bands for the Atlanta Braves Baseball Team.

Moore believes that Music Technology is a “natural fit” for the Tech student. “We see more and more students drawn to this type of program that combines a creative aspect of the arts with their aptitude for technology,” Moore said. “The program will only continue to grow.”

Andrea D. Strauss

Now in her tenth year at Georgia Tech, Dr. Andrea Strauss, assistant professor and associate director of bands, conducts the symphonic band, teaches music theory, coaches and performs in various small ensembles, assists with the marching band, and coordinates the music minor program. Dr. Strauss recently completed a Ph.D. in music education with a minor in performance pedagogy at the University of Southern Mississippi where she studied conducting.

In May 2001, she published an article on William Schuman in the *Music Educator’s Journal*. “The premise of the article encourages music educators to keep playing, singing, or composing in order to be most effective in teaching and to instill the value of lifelong music making,” Dr. Strauss said.

An active clinician and adjudicator throughout the United States, Ireland, and Canada, Dr. Strauss has conducted in Italy for the III Stage Internationale per Direttori D’Orchestra di Fiati. She has also been presented with the National Band Association Citation of Excellence and the Women Band Directors’ National Association Scroll of Excellence. Dr. Strauss is currently on the Board of Directors of the National Band Association and the Zeta Chapter of Phi Beta Mu. She is also principal clarinetist in the Tara Winds Community Band and assistant conductor and clarinetist in the Cobb Wind Symphony.

“I am very excited about the progress that the Music Department has experienced over the past few years and envision continued growth and support from the College of Architecture and the Institute,” Dr. Strauss said. “However, an increase in resources would help us to develop a higher profile, allow us to reward exceptional students with scholarships, and provide the best of musical instruments and equipment.”

College of Architecture

special edition music newsletter

Upcoming Events

Music Department Concert Calendar
All concerts 8:00 P.M. in the Robert Ferst Center
For tickets, call **404.894.9600**

Thursday, November 29, 2001

Handel’s “Messiah”

Concert presented by the Chorale, Chamber Choir, and Orchestra. Pre-concert talk at 7:30 P.M. will present the story behind Handel’s most famous work.

Tuesday, December 4, 2001

Holiday Concert

Get out your holiday decorations and join the Music Department as they celebrate the season with music, featuring the Chorale, Symphonic Band, Orchestra, and Jazz Ensemble. The Symphonic Band will feature guest conductor Maestro Fulvio Creux of the Italian Army Band.

Thursday, February 7, 2002

World Premiere

Works commissioned by the Georgia Tech Symphonic Band by Tom Bahler, Brian Balmages, Aldo Forte, and student composer, Seyed Safavynia. Also featured is clarinet soloist Max Kleinsteuber, performing a premiere arrangement of the Bozza Clarinet Concerto.

Tuesday, February 26, 2002

Atlanta Jazz

The Jazz Ensemble features Atlanta jazz instrumental and vocal artists.

Tuesday, March 26, 2002

President’s Concert

An annual tradition in honor of Tech’s President, Dr. G. Wayne Clough, offering highlights selected from the Department’s spring performances.

Thursday, March 28, 2002

A Tale of Two Russians

The Orchestra presents works by Prokofiev and Tchaikovsky’s Symphony No. 5. A pre-concert talk at 7:30 P.M. explores the Russian musical soul.

Monday, April 15, 2002

Chorale Spring Concert

Featuring the Chorale, Chamber Choir, and the Men’s Glee Club singing everything from the classics to pop.

Thursday, April 18, 2002

Off to the Movies

Tech’s Orchestra and Jazz Ensemble explore the world of classic film music. Come early for a 7:30 P.M. pre-concert talk on the legendary film composers.

Tuesday, April 23, 2002

Collage Concert

Featuring various small ensembles such as the clarinet quartet, saxophone quartet, brass quintet, string quartet, and woodwind quintet.

Thursday, April 25, 2002

Symphonic Sounds

Featuring the Georgia Tech Symphonic Band.

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